

WEEKLY.]

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VOL. 67.—No. 39.

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TUESDAY, WEDNESDAY, THURSDAY, FRIDAY,
OCTOBER, 16, 17, 18, 19, 1888.

TUESDAY MORNING:—ELIJAH (Mendelssohn).

TUESDAY EVENING:—IPHIGENIA IN TAURIS, Act 1, Soli and Chorus (Gluck); Festival Overture in C, Op. 124 (Beethoven); Concerto, Pianoforte and Orchestra, in A minor (Schumann); Two Legendes, Nos. 9 and 10, from Op. 55 (Dvorak); Overture, Ruy Blas (Mendelssohn); and Vocal Selections.

WEDNESDAY MORNING:—FOURTH MASS, IN C MAJOR (Cherubini); THE ROSE OF SHARON (Mackenzie).

WEDNESDAY EVENING:—ROMEO AND JULIET, Dramatic Symphony, Soli and Chorus (Berlioz); Overture, Euryanthe (Weber); Ballet Music, from Polycuete: a Pan, b Bellona, c Venus, d Bacchus (Gounod); Huldigung's March (Wagner); and Vocal Selections, etc.

THURSDAY MORNING:—THE GOLDEN LEGEND (Sullivan); FIRST WALPURGIS-NIGHT (Mendelssohn).

THURSDAY EVENING:—GRAND EVENING CONCERT—including: Pastoral Symphony (Beethoven); Traume (Study for Orchestra) (Wagner); Introduction and Closing Scene from Tristan and Isolde (Wagner); Lustspiel Overture (Smetana); Orchestral Suite, in D (Dvorak); and Vocal Selections, etc.

FRIDAY MORNING.—MESSIAH (Handel).

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Special Notices continued on page 764.

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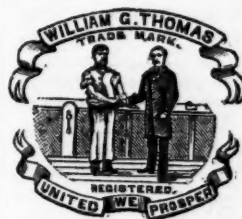
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* * Advertisements and business communications generally should be addressed to the Manager (Mr. WILLIAM PEARCE), whose receipt—with the sole exception of the Proprietor's—for amounts due since August 1, 1888, will alone be recognised. Advertising, Publishing, and General Offices: 138a, Strand, London.

Facts and Comments.

The prospectus of the Crystal Palace Saturday Afternoon Concerts is just published, and is full of promise and interest to the habitués of Mr. Manns' Concert Room. The first concert will take place on October 13, when the vocalist will be Mdle. Elvira Gambogi, and the pianist, Mr. Fritz Hartvigson. The programme will include Beethoven's Symphony in C, and a "Rhapsodie" by Chabrier, which has not been previously performed in England. On December 15, Dr. Parry's "Judith" will be given; and amongst the other choral works announced, are Grieg's "At the Cloister Gate," Hamish MacCunn's "Lord Ullin's Daughter," and Berlioz's "Faust." The following instrumental works will be heard for the first time during the season; Festal Symphony in D, Henry Gadsby; Symphony No. 2, in E flat, Goldmark; Violin Concerto, B. Godard; Concert Overture, "Autumn," E. Grieg; Overture, "Twelfth-Night," and Benediction for violins and wind instruments, A. C. Mackenzie; Concert Overture, "The dowie Dens o' Yarrow," Hamish MacCunn; Suite of Dances for Strings, Schubert; "Cortège-Fantastique," Moszkowski. Altogether the season's programme is most attractive, and Mr. Manns should receive the support of all amateurs.

Madame Sophie Menter's admirers—and they are many—will rejoice to know that the accomplished lady has so far recovered her health as to be able to commence concert tours in Russia, France, and afterwards England.

More music in high places. It seems that the young Princess Lætitia Bonaparte, whose marriage with Prince Amédée of Savoy took place recently, is a singer of great merit. The distinguished amateur is a pupil of Madame Fricci, who was formerly one of the best dramatic singers in Italy.

Mdlle. Marianne Brandt, one of the leading prima donnas of Germany, and whose interpretation of *Fidelio* is already historic, is about to retire from the stage.

Dr. Hans von Bülow, the eccentric, has confided to his friend, Dr. Richard Pohl, that he intends to publish a pamphlet, entitled, "The New Wagnerians, painted by an Old Wagnerian." *Prenez y garde*, New Wagnerians!

The young American violinist who (anagrammatically) calls herself Miss Arma Senkrah, was married on the 15th inst. to a German gentleman named Hoffmann, and is said to have abandoned her artistic life altogether. Or as an old joke would put it, she has exchanged her violin for a "beau."

Another young lady violinist, Teresina Tuà, seems to be making great progress in her artistic career. She is about to give three concerts in Berlin, at which she will perform the three Concerti of Beethoven, Mendelssohn, and Max Bruch. Mr. Arthur Friedheim will also appear as pianist on these occasions. We would hope that Signorina Tuà will soon pay another visit to this country, for we have very pleasant recollections of her girlish performances here a few years ago.

Herr Rubinstein is engaged in preparing for the stage a new Russian opera of his composition, entitled "A Walpurgis-Night."

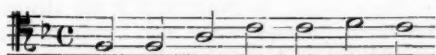
Composers of part-songs may draw a wholesome moral from the following story told by a German contemporary:—"Once, when the Crown Prince (afterwards the Emperor Frederick) was passing through a small Silesian town, all the choral societies of the neighbourhood assembled to do him honour. The train moved very slowly, and the Prince stood at the window saluting. The assembled choirs began a song of welcome. Twenty tenors burst out with the opening words of the hymn; the basses repeated the phrase an octave lower; the tenors struck in again, and then fifty lusty voices thundered out the theme—always to the same words. Then the Prince's countenance darkened, the features of his attendants showed signs of wrath, a signal was given, and the train moved rapidly on. Singers and public were alike confounded at this catastrophe, and no one could guess what had happened. It came out afterwards. The hymn, it appears, had been written in canonic form. The tenors had begun with 'Hang him up!' the basses had replied, 'Hang him up!' and the whole choir had repeated, 'HANG HIM UP!' when, alas, the train had moved on before the singers had had time to complete the sentence, which was:—'Hang him (it) up! the laurel wreath, in honour of our noble Prince.' If this story isn't true, it deserves to be.

We understand that Mr. S. W. L. Marshall Hall's music drama "Harold," a scene of which was produced last February by Mr. Henschel, has been purchased by a well-known German theatrical agent, who is negotiating for its production at Cologne. It is surely a reproach to the apathy of English managers that a work which so plainly exhibits genuine power should not obtain a full hearing in London.

The Walter Bache Scholarship Fund is, we are glad to learn, still increasing, and the amount already subscribed reaches to nearly £450. The courage and devotion of the musician in whose memory the Scholarship at the Royal Academy is to be founded, call for emphatic recognition on the part of all who can appreciate sincerity and enthusiasm in art. The subscription list, of which Mr. A. H. Littleton, 1, Berners Street, W., is the treasurer, and Mr. C. A. Barry, Gloucester Lodge, Lawrie Park, S.E., the secretary, is still open.

The "official" announcement of Mr. Basil Tree's accession to the throne made vacant by the recent abdication of Mr. Ambrose Austin, enables us to congratulate him publicly on an event which has been an open secret for at least six months. As Mr. Austin's right hand for many years, Mr. Tree has had golden opportunities of acquiring the difficult art of which Mr. Austin was so great a master—the management of the most popular concert room in Europe. The difficulties of such a position can hardly be comprehended by the outside public. Tact of a high order, wide acquaintance with men and things, inexhaustible patience and constant vigilance, are a few of the qualities needed, and we do not doubt that they are possessed by Mr. Tree.

From the following extract :—



—the beginning of a tune in an old collection of "Meister-Tönen" (Master Tunes) used at Nuremberg, made by Wagen-seil, is shown the source whence Wagner obtained one of his themes in the *Meistersinger*. It is the first of the four crowned tones (gekürnten Tönen) of the "Meisterlichen Hortes" in which the suing of Jacob for the hand of Rachel is related in a very circumstantial manner. This fact has been noticed in an article entitled "Von der Meistersinger holdseligen Kunst" by Otto Lessmann published in the *Allgemeine Deutsche Musik-Zeitung*. Wagner's theme is as follows :—



The programme of the works to be performed during the approaching season by Novello's Choir is in many ways of considerable interest. It includes Dr. Parry's "Judith," Hamish MacCunn's "Lord Ullin's Daughter," Dr. Mackenzie's new Liverpool cantata, "The Dream of Jubal," and "The Light of Asia," by the American composer, Dudley Buck, the introduction of the last-named work being a welcome sign of catholicity. Beethoven, Bach, and Wagner are totally unrepresented, but—is it to compensate for this lack?—the "Elijah" and "Messiah" will be given. Dr. Mackenzie will conduct at all the concerts.

THE CHARITY CONCERT.

FROM THE FRENCH OF JULES SANDEAU.

(Continued.)

After an interval of a few minutes, a short fat gentleman, in a black coat and white tie, advanced to the footlights, bowed gracefully, and drew from his pocket three or four pieces of box-wood; then, having fitted them one to another, he announced that, with the aid of this trifling instrument, he was going to imitate the notes of every bird, from the song of the nightingale to the croaking of the crow. At these words, a murmur of satisfaction and approval ran through the assembly, succeeded almost at once by a profound and religious silence. This short fat gentleman was the flageolet-player of Tarascon.

He imitated first the warbling of the nightingale, then, successively, the chirping of the titmouse and the black-cap, the whistling of the thrush, the hooting of the owl, the cooing of the dove; the clucking of the hen, the shrill crow of the cock, and, as he had promised, the croaking of the crow. This flageolet was at once an aviary and a farm-yard. After an hour of this agreeable exercise, which seemed greatly to the taste of the public of Carpentras, the gentleman took his precious instrument to pieces again, thrust it into his pocket, and withdrew amidst the plaudits of the crowd. My neighbour on the right, who could not believe in the wonders he had heard, assured me that the birds had been hidden in the wings. My neighbour on the left, a pleasant and witty fellow, was of opinion that the performer ought to send his flageolet to M. Dupont, the naturalist, to have it stuffed.

The short fat gentleman was succeeded by one who was long and thin. This was he of Avignon. He announced that with the aid of a simple violin he was going to imitate all the instruments, from the flute to the drum, which he proceeded to do, with the best intentions in the world. He did play every instrument except the violin. Thinking over it, I said to myself later that he was one of the many artists in whom the talent of assimilation has killed individuality, who are capable of reproducing all except their own natures, and are echoes of all but themselves.

To the long thin gentleman succeeded a third, long haired, bearded, curled, perfumed, elaborately got up, with canary coloured gloves, cuffs turned up over his wrists; a beau, a dandy—the "lion" had not been invented then. He had the figure of a drum-major, with hands strong enough to kill an ox at a blow, and shoulders to excite the jealousy of Hercules. He sat down at the piano, and began to sing "Fleuve du Tage," in an amorous voice which ravished us all. Since then I have always professed a profound admiration for the youthful valour which can so charm our evenings. To go into the field, to meet without blanching the adversary's fire, to take one's place bravely in the battle array, to charge the foe with unfaltering foot, to march to death without fear—there is nothing in all this to astonish me. But, in the presence of two or three hundred people, to seat oneself before a piano, and to sing in one's beard, "Je vais revoir ma Normandie," or any other similar lamentation, *that* is the highest pitch of heroism which a man can attain. Men like this have proved their courage, and are quite within their rights to refuse a duel. Women share my opinion on this point, and as in general they love heroes, it is very seldom a singer of romances does not carry the day with them against a man of intelligence.

Still, however, the Countess did not arrive. It was close upon ten o'clock; one could hardly expect her any longer. All the same, we waited, we hoped still, when a fourth gentleman, he of Carpentras, the leader of the band and organiser of the affair, advanced to the footlights, and after making three bows, communicated to the assembly a letter which he had but that instant received. It was a charming little note, in which Madame de R— excused herself for her inability appear at the concert, and begged the committee to accept her offering with her regrets. The letter was accompanied by a note for a thousand francs.

You can guess what a cruel disappointment this was for the curious, the fools, and the mischief-makers. There was a general hubbub, a tremendous outcry. What was not said? What did I not hear? It was quite evident that the countess was old and ugly, since she refused to shew herself; that she had lost her voice, since she would not let herself be heard. But it was the sending of the note for a thousand francs which above all stirred up the wrath of these ingenuous people. It was, truly, a fitting thing for a street-singer to put on these airs of a princess! Had the poor of Carpentras need of the munificence of the Castle? Was not the town able to support its poor? They advised that the note should immediately be sent back to the haughty donor. At the same time, as the largest part of the audience had paid only to see the countess, and hear her sing, there came from all parts of the room the voices of people who proclaimed that they were robbed, and loudly demanded the return of their money; so that, at this concert given in aid of the poor, the poor ran great risk of deriving from it no other good than the advantage of not having been present. The storm was increasing, the exasperation was at its height. Vainly, to allay the loosened passions and to drown the noise of the tempest, the orchestra attacked the overture to "Lodoïska" with uncommon vigour; the tempest drowned the noise of the orchestra. It has chanced to me, since that memorable evening, to be present at many

concerts, but I do not remember ever to have heard such an uproar. They whistled, they howled; some half-dozen dogs, who had followed their masters, began to utter plaintive whines, to which the mischievous wags responded with doleful cat-calls. The children squalled, the women cried, they threatened to throw the benches about, and in the midst of the tempest, the overture to "Lodoïska" still kept on its way; the Tartars were in the hall.

It was difficult to foresee how the scene of confusion and tumult would end, when suddenly the angry waves fell back silent and motionless, as if the finger of God had bidden them to peace and stillness.

A young stranger, whom no one had noticed amidst the general disturbance, had lightly cleared the space between the stage and the auditorium, and suddenly we saw her seated before the piano intended for Madame de R—, like an angel descended out of heaven. And was she not an angel indeed? She had scarcely reached the first days of youth, the simple graces of childhood still smiled on her charming face; but the fire of genius already shone in her brow and glances. She was simple and grave, without embarrassment or boldness, with a half smile on her lips. At this apparition, silence fell on all. Who was this woman? No one could say. All eyes were fixed on her! calm, serene, she scarcely seemed to see the crowd watching her. She untied the ribbons of a white hood, which she dropped carelessly at her feet. Her head-dress was low; her hair, parted on the forehead, fell along her temples, lustrous and black like a raven's wing. She drew off her gloves, and her little hands ran over the key-board. Then having preluded for a few moments, the young stranger sang.

(To be continued.)

MR. HAMISH MACCUNN'S NEW CANTATA.

Mr. Hamish MacCunn has, in his latest work, "Bonny Kilmeny," followed the lines which he has already laid down for himself, leading to the musical expression of the best and highest characteristics of the Scottish literature and national emotion. The Ettrick Shepherd's sweet fairy-tale, it is needless to point out, does not lend itself to dramatic treatment; and since it was in "programme music" of a highly dramatic sort that Mr. MacCunn has chiefly distinguished himself hitherto, and his friends were not a little curious to see how he would adapt his methods to the dreamy mysticism of "Bonny Kilmeny." It would be premature to attempt anything like a detailed analysis of a work which has not as yet been performed, but it may safely be asserted that Mr. MacCunn has every reason to be proud of his latest composition. The work opens with a simple chorus of female voices, "Bonny Kilmeny went up the glen." This is followed by a charming tenor solo, "Her brow was like the lily flower." The first mystic note is struck in the chorus, "In yonde greenwood there is a waikie," the accompaniment being particularly suited to the grisly suggestion of the words. To the tenor is allotted the solo which tells how "Bonny Kilmeny fell sound asleep," a flowing number succeeded by a dreamy passage in F sharp, founded on the leading phrase of the opening chorus, and admirably prelusive of the exquisite chorus of spirits, "Oh blest be the day Kilmeny was born." This is followed by a baritone solo, "Long have I searched the world wide," of which the accompaniment is the most original part, and the first half of the work is completed by a tenor solo, "They claspit her waist and hands so fair," and chorus, "Now shall the land of spirits see." The second half commences with a baritone solo of much beauty, describing how "Kilmeny came hame" after her seven years' sojourn in the land of dreams. Very effective, too, are the chorus, "Kilmeny, Kilmeny, O where have ye been," and the modulations introducing the baritone solo, "Kilmeny looked up with a lovely grace." One of the most beautiful numbers in the work, however, is certainly the soprano solo, "I have come from the land of love and light," in which the spiritual mysticism of the story finds perfect expression. The cantata is, or ought to be, finished by the baritone solo, which tells how, "when a month and a day had come and gone," Kilmeny once more sought the "greenwood wene," and "returned to the land of thought again." If Mr. MacCunn had been well advised he would have finished his work here. He has, however, appended as an epilogue a chorus, of which the words are supplied by Dr. Moir's poem, "Weep not for her"—which strikes an entirely

false note. In sentiment it is utterly alien to the whole purpose of the preceding work, and the last impression is therefore incongruous and ineffective. The exquisite tale of fairy needed no such moral, and we trust that Mr. MacCunn may be wise enough to dispense with it. With this exception, the work is one of exceeding beauty, and we shall look forward with interest to its performance.

Reviews.

THE MAPLESON MEMOIRS.*

(Continued from page 746.)

The second volume treats somewhat lengthily of the struggles between rival operatic companies in America; followed by interesting information respecting the Musical Protective Union, orchestras in America, &c. After several more or less funny stories about Madame Patti, her journeys, and her successes, Colonel Mapleson proceeds to say "the public has but little idea of the difficulties by which the career of an opera manager is surrounded. An ordinary theatrical manager brings out some trivial operetta which, thanks in a great measure to scenery, upholstery, costumes, and a liberal display of the female form divine, catches the taste of the public. The piece runs for hundreds of nights without a change in the bill, the singers appearing night after night in the same parts. The *maladie de larynx*, the *extinction de voix*, of which leading opera singers are sure now and then, with or without reason, to complain, are unknown to these honest vocalists; and if, by chance, one of them does fall ill there is always a substitute, known as the 'under-study.'" Again, "What would one give for a Prima Donna who, like Miss Ellen Terry or Mrs. Kendal, would be ready to play every night? or for a public who, like audiences at the St. James's Theatre and the Lyceum, would go night after night for an indefinite time to see the same piece?" Colonel Mapleson is evidently dreaming of a musically educated public who would care just a little for the operas, instead of wrangling about the superiority of a Patti, an Albani, or a Gerster. And he forgets the old fogies who back up the merits of artists who retired some fifty years ago and whom the present generation cannot have heard at all? Ask any one of these highly respectable authorities anything about the melodic, rhythmic, or orchestral features of the operas which threw them into such raptures in their youthful days, and what answers will you get? Little beyond the reiterated names of the long-ago famous artists. In view of the dilemmas brought about by the wilfulness and caprices of *prime donne*, the impresario, one would think, must often sigh for the days of the ancient Greeks who, in their theatres, dispensed with ladies altogether.

Still, the public will be pleased to learn how highly some refined artists are esteemed by their operatic managers, and the tender manner in which Madlle. Chapuy's singing and her somewhat romantic marriage are described, proves that poetic feeling exists "off" as well as "on" the stage.

Detailed accounts of the building (not forgetting the cost) of the Opera House on the Thames Embankment will doubtless prove interesting to many readers, while others will be attracted by Colonel Mapleson's description of his first visit to America "in that unsteady vessel known amongst nautical men as the *Jumping Java*." To those who care for a peep at royal manners, the visit of Colonel Mapleson to the Duke and Duchess of Edinburgh at Eastwell Park will be a revelation. To musicians, however, the account given of the Duchess of Edinburgh sitting absorbed on the floor of her box during a performance of *Fidelio* perusing a huge score, and of her keen detection of an uncertain note from the second horn, will be more pleasant reading.

We cannot resist quoting the following about Signor Campanini. "One evening, about nine o'clock, the hall-keeper brought me word that there was 'some one from Campini, some such name.' I immediately brightened up and said 'send the messenger in,' who accordingly entered. He had a coloured flannel shirt on, no shirt collar, a beard of two or three days' growth, and a little pot hat. He, in fact, looked rather a rough customer. In reply to my interrogation,

* The Mapleson Memoirs. Two volumes. Remington, London.

he informed me that Campanini had arrived and was in London. I replied 'are you sure?' Thereupon he burst out laughing, and said that 'he was Campanini.' I felt as if I should go through the floor."

Of another famous tenor it is stated, "about this time the strange idea occurred to him of endeavouring to master the meaning of the parts entrusted to him in the various operas. 'In Medea' he innocently remarked: 'during the last two years I have played the part of a man named "Jason;" but what he has to do with 'Medea' I have never been able to make out. Am I her father, her lover, or what?"

(To be continued.)

THE "DON GIOVANNI" OF GAZZANIGA AND OF MOZART.

In the last number of the "Musikwissenschaft," edited by Friedrich Chrysander, Philipp Spitta and Guido Adler, there is a most valuable and interesting article on the Don Giovanni operas of Gazzaniga and of Mozart.

The Spanish story of "Don Juan" dramatised by Tirso de Molina soon passed into Italy; the "Giliberti" version appeared in 1652. Then Molière wrote his "Don Juan, ou le Festin de Pierre" for the Palais Royal Theatre in 1665. Goldoni treated the same subject in 1736; and at Vienna in 1769 there was a pantomime ballet called "Don Juan." Now ten years before Mozart's opera appeared, an opera "Don Giovanni" by V. Righini was produced in Vienna. After describing the plot of this work, Jahn, the biographer of Mozart, goes on to speak of an opera "Il Convitato di Pietra" by G. Gazzaniga, given, with much success, at Venice in 1789. "The libretto is lost," says Jahn, "but fragments of a score which Sonnleithner discovered in Vienna show that Da Ponte must have made liberal use of this libretto, if indeed the two have not a common source."

About twenty years ago Chrysander picked up in London a score of this opera, and afterwards obtained a copy of the same work from a manuscript in Vienna, the one just mentioned. Each of these copies, however, was incomplete. Lately he obtained copies of some numbers from a score of the opera in the possession of the Ricordi firm at Milan; but still there were gaps.

At last he got hold of a small book published at Venice, the libretto of "Il Capriccio Drammatico," written by Giovanni Bertati. In this "Capriccio" a certain director, Policastro, announces to his company that all the pieces he has given have failed, and that he intends to produce "Don Giovanni, or the Stone Guest." The members of the company make all sorts of objections; but at length, by threat of not paying salaries, Policastro overcomes them. Then the piece is played. So that the "Capriccio" is a sort of prelude to the "Don Giovanni," which consists of one act only. Chrysander gives the Italian text of both parts.

The opera was produced in Italy in 1787. It was given at Venice, Varese, Rome, and other places with great success. Goethe must have seen it in the last mentioned city in 1788, for in one of his letters, describing a night walk through Rome, he says that the statue of Marcus Aurelius brought to his mind the commendatore in "Don Juan." It came out in Paris in 1791, and for the performance Cherubini wrote a quartet "Non ti fidar o misera."

A Capriccio and "Don Giovanni" were performed in London at the Haymarket Theatre on March 1, 1794. At that time Da Ponte, Mozart's librettist, was poet to this theatre. He had tried, but in vain, to have Mozart's opera accepted. At the Haymarket, the composers named were Cimarosa (for the capriccio), Gazzaniga, and Guglielmi. The Capriccio was not the "Bertati," but one written in 1781 for which Cimarosa had provided music. A second performance, with many changes, took place a week later. Leporello's "Register" aria from Mozart's opera was actually introduced, but without any mention of the composer. "A proof," says Chrysander, "that Mozart as a writer of operas had not yet acquired European fame."

Da Ponte revised Bertati's libretto, for the London text-book stated that "the words are new, by L. Da Ponte, poet of this theatre, except those that are not marked with inverted commas."

Now with respect to the original libretto of Bertati and the music of Gazzaniga, Chrysander asserts that both made their way to Vienna early in February 1787, and further that Mozart and Da Ponte took

this "Venetian product" as the groundwork of the new opera which they were preparing.

Da Ponte in his autobiography says, that with the help of Tokayer, tobacco and the sweet smiles of his housekeeper's pretty daughter, he wrote off the first two scenes of Don Juan, besides portions of the librettos which he was preparing for the composers Salieri and Martini, in one day. Chrysander considers, however, that this rapid writing was not so much due to the "helps" mentioned by Da Ponte, as to the fact that he had Bertati's text before him. The situations in both books are the same. It was only at the third scene that changes had to be effected. Some of the rôles in Bertati had to be got rid of in order to suit the number of singers (seven), which were available at Prague and also Vienna.

Donna Anna in Bertati retires into a cloister after the death of her father, and does not appear again. Notice, says Chrysander, how in Mozart's opera, she is an important personage at the beginning, but afterwards her entries have somewhat of an episodic character. In various other ways, he tries to show how one can trace the "Da Ponte" re-arrangement.

Why, asks Chrysander, was Da Ponte so silent about Bertati? Why did he not acknowledge how much he was indebted to him? Personal hatred seems to have been the cause. After the death of the Emperor Joseph II, Bertati was named court poet in place of Da Ponte. The latter paid the former a visit, and in his own garrulous style he has described the interview. It is quite evident that Da Ponte is—for some reason—trying to make Bertati small and ridiculous. "When I announced my name," he says "Bertati appeared thunderstruck, and with the greatest perplexity and confusion asked in what he could be of service to me." Again he tells us that on the table he saw a volume of French comedies, a dictionary, a book of rhymes, and a Corticelli grammar, thus trying to make Bertati not a real poet, but a hack-verse maker. Da Ponte asks for a copy of his own opera libretti that he might take them away with him from Vienna. Bertati answers scornfully—this is of course Da Ponte's account—that he has nothing whatever to do with them.

Chrysander, in a second attack, will enter still further into the subject, and he announces that there will be many musical illustrations. Is he, perchance, going to show that as Da Ponte to Bertati, so Mozart was indebted to his predecessor, Gazzaniga?

J. S. S.

REVIEWS.

Messrs. Metzler & Co. send the first three numbers of the Red Album, a series of shilling books which, even in these days of cheap music, merits special mention. For half the usual price given for one song or piece, eight or nine are thus obtainable. Nos. 1 and 2 contain songs by Cowen, Pinsuti, Sullivan, etc.; No. 3 includes eight effective and pleasing pianoforte pieces, the best of which are Blumenthal's "Les Mariniers"; a nocturne by Cowen; "The Fairies, Greeting," by Bucalossi; and "In a Swing," by Cotsford Dick.

Messrs. Hutchings & Co. send several songs. "The Minster City," by Annie E. Armstrong, is an appropriate musical setting of rather hymn-like verses. "I am tired," a musical recitation, by Richard Harvey, is likely to induce the listener to repeat the title on his own account. The same composer's "Old Time and the Maiden," is simple but not very striking. "The Love Watch," serenade, by C. Richard Duggan, might be made effective by a good singer, but we fear the illustration of the patient pot-batted lover on the title page will so frighten intending purchasers that they will look no further. In "Laughing," by Cecil Treherne, a very slender frame-work affords admirable opportunities for a demonstrative singer. We understand this song has already been made popular by Mr. James Sauvage. "All I Ask," by J. L. Roeckel is of a somewhat hackneyed type. "My Bonnie Fisher Lad," by Cleveland Wigan, is also cast in a well-worn mould. "Hush thy sweet sounds, oh River," by W. H. Cummings (a song with *ad. lib.* accompaniment for Violin or Violoncello) is, though simple in melody, written with musicianly care and tact. Henry Smart's vocal duet "A place for summer dreaming" is interesting and refined. Four numbers of a set of fourteen original choruses for use in public schools, composed by H. F. Henniker, A.R.A.M., may be safely recommended. No. 2 ("Sweet and Low") is particularly charming and will repay careful practice.

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Press Opinions:—

The success of Dr. Bridge's cantata is beyond dispute, and we shall probably hear much of it during the approaching season.—*Daily Telegraph*.

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Dr. Bridge's new composition will take high rank among his works for he has written it with much knowledge of vocal and instrumental effect, and no small graphic delineation.—*Guardian*.

Melodic charm and modern harmonic effect—the solos for the soprano are exceptionally pleasing.—*Musical World*.

Dr. Bridge is anything but a Wagnerite, but he has escaped the shadow of the cloisters in all this exciting music, which is perfectly modern in its free development and display of passion.—*Standard*.

The work is one in which the Westminster Abbey organist should be proud.—*Figaro*.

There can be little doubt that his new cantata will ere long become popular in all parts of the country.—*Globe*.

It ought to take very high rank among the popular cantatas of the modern repertory. In the provinces and among ordinary choral societies there is little doubt that Callirhoë will be in immediate demand, not only because the choral work is so sympathetic and effective, but also because it really needs the engagement of only two artists out of the usual quartet, the contralto having very little, the baritone nothing to do.—*Daily News*.

Will doubtless find a speedy welcome among choral societies.—*Morning Post*.
May be strongly recommended to the notice of choral societies as certain to interest them and their audiences.—*Athenæum*.

WALTER BACHE SCHOLARSHIP.

It is proposed to close the Subscription List of the above in October. Intending Subscribers are requested to send their names at once to the Hon. Secretary, in order that they may be included in the Hon. Treasurer's Statement of Accounts, which will be issued as soon as possible after that date. Those who have already kindly promised donations, but have not yet paid them, will oblige by forwarding them either to the Hon. Treasurer, Mr. Alfred Littleton, 1, Berners Street, W.; or to Mr. C. A. Barry, Hon. Secretary, Gloucester Lodge, Laurie Park, Sydenham.

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MADAME OSCAR POLLACK.

MADAME OSCAR POLLACK, the subject of our present sketch, has a reputation as a vocalist by no means confined to Birmingham, the city of her adoption. As *Mélanie Kuschel*, she achieved success in Germany and Hungary, where she was known as a contralto of much culture and skill. She was born in Graz (Styria), in which town she received her first musical education from Madame Tipka Weinlich, a teacher celebrated in Styria, and the wife of Kapellmeister Weinlich.

Madame Pollack afterwards completed her musical studies at Dresden, under the well-known professor, Frederick Baumfelder.

PROFESSOR SIR GEORGE ALEXANDER MACFARREN:

HIS LIFE AND WORK.

A PAPER READ BEFORE THE COLLEGE OF ORGANISTS BY
HENRY C. BANISTER.

MORE than fifty years since, a violoncellist who was distinguished for his discernment of, and desire to encourage rising talent, gave to a young composer who, though making his mark, was still little known, and quite in the struggling stage, a commission to write some small works for the violoncello, with pianoforte accompaniment. The means of the violoncellist were but limited, and the honorarium was, probably, of no great amount; though, I feel sure, the principle was acted on that "the labourer is worthy of his hire." But it was the young composer's first commission; and right proudly did he go home that day at having a commission at all, to write anything, at any terms. The works produced were twelve Ariettes and three Rondos, very fresh and charming, but little known. It was, from the business point of view, the commencement of a long, honourable, and, though chequered and marked by many a disappointment which had to be patiently borne, an eminently successful career as a composer. He looked back to it, and referred to it with grateful recollections of the timely recognition, and kindly-held-out helping hand. The appreciative violoncellist passed away forty years ago; the

young composer lived on, with recognition of his powers gradually accorded to him, and was increasingly honoured and acknowledged, not only by his own countrymen, but wherever music is known, throughout the world. But he also has passed away, full of years; and by a pleasant, though melancholy coincidence—by quite the reverse of what is sometimes termed "the irony of events"—the son of that violoncellist has been honoured with the commission to offer the first publicly-spoken tribute to the memory of him whom his father was one of the first to recognise. The violoncellist was Henry Joshua Banister, remembered by very few here, but remembered with respect and honour. The composer was George Alexander Macfarren. The tribute offered, with great diffidence, this evening, is offered with a desire to be in sympathy with the old injunction: "Thine own friend, and thy father's friend, forsake not," or, as we may well and justifiably amplify it, forget not. For he, to whom my father was a friend, was a friend to me all along his professional course; and it is peculiarly grateful to me that the Council of the College of Organists, though quite unacquainted with these circumstances, has entrusted to me this task, one of the greatest professional honours ever conferred upon me. My recollections of the musician whom we delight to honour extend over the whole of the period to which I have alluded. I remember those early visits to my father's house. I remember my own early visits to Mr. Macfarren when he resided near Bedford Square, and I went to him for a volume or two of Dussek's Sonatas,

which he kindly lent to me, as a boy, and which I revelled in. I remember his calling at my father's house, about the same period, or soon afterwards, where a quartet party were playing; and how my father said, "I wish we had one of your quartets here," whereupon, Macfarren trudged back to his lodging, the instrumentalists, in the meantime, enquiring of my father, "Who is he?", although at that time it must certainly be averred that not to know him was to confess themselves unknown. And there the Quartet (in A minor, I think) was tried, with interest, I fully believe; with some discomfiture, I also recollect. Moreover, that very call was to thank my father for help rendered at one of a series of concerts given at the Princess's Concert Room by Messrs. G. A. Macfarren and J. W. Davison, the eminent musical critic, at which concerts most of the music was by the two concert-givers; although one of the works performed was Beethoven's Posthumous Quartet in C sharp minor, led by Ernst, and at one or more of which the boy, Joseph Joachim, played, Mendelssohn being present; and the set of six songs dedicated by Mendelssohn to Miss Dolby were sung, alternately by herself and Miss Marshall, and I sat by Dr. Alfred Day, whose theory of harmony Macfarren espoused; and I thought it very odd that he said he did not like Beethoven's quartet. I remember, also, reading a paragraph by Mr. Davison about Macfarren's solid powers, prophesying that the day would come when his *dictum* would be universally acknowledged as authoritative; and I looked out for that day, and I witnessed its advent. Much else do I remember of that stainless artistic career, and of generous personal appreciation and kindness. And as these memories crowd upon me, my only fear is that I may be led into some personal references which may lay me open to the charge of egotism. But, if so, as they will all tend to illustrate the simple, open-hearted, generous artistic character which is my theme for the evening, I must run that risk. You have not asked me to read up a subject for the lecture; but to speak of a man I have known, known long, and known well; and I will do it, reverently and gratefully.

And now, how little will it avail for me to recount the facts and dates of Macfarren's life, such as are readily accessible, in the ordinary summaries of such information. But, to give completeness to my sketch, and as the necessary prelude to such remarks as I shall make upon his characteristics, and upon the lessons to be learnt from his career, I must just briefly summarise those facts; supplementing such as may be easily known by a few that are not quite such common property.

He was the son of George Macfarren, dramatic writer and manager, whom I remember as a blind gentleman, but it is gratifying to record that, by oculistic treatment, he recovered the enjoyment of his sight for the last two or three years of his life. He was for a time editor of the *Musical World*, at the time when my father wrote, in its pages, a series of letters entitled "Domestic Music for the wealthy." Some years ago, while the *Musical World* was under the editorship of James William Davison, an interesting account appeared in its pages of George Macfarren, senior, from the pen of his eminent son. He was for a time manager of the Queen's Theatre, Tottenham Street, now in the hands of the Salvation Army, and brought out Handel's *Acis and Galatea*, on the stage, with additional accompaniments by Cipriani Potter. He was a man of prompt vigour and of considerable literary attainments, and wrote the libretti for several of his son's operas and other works.

George Alexander Macfarren was born in London in 1813, March 2, and commenced the regular study of music when about 14 years of age, under Charles Lucas, well-known and remembered as an excellent violoncellist, a solid composer, a versatile musician, and an efficient conductor. In 1829, Macfarren entered the Royal Academy of Music. Composition was his principal study; but he also practised the pianoforte under Cipriani Potter, and the trombone, which latter instrument, I believe, he used to play at the orchestral practices which have all along been so valuable a feature in the educational training of the Royal Academy. Either at this same period, or later on, he also made some practical acquaintance with clarionet playing, and, in after years, wrote an instruction book for that instrument. He also wrote a little instruction book for the pianoforte, entitled "Little Clarina's first lesson-book," in the quaintly chatty diction which not unfrequently characterised his conversational lesson-giving. To return, however, to our narrative: he was highly distinguished as an Academy student, and, in 1834, was appointed a professor of harmony in the Institution. I had better pursue the subject of that professorship at once, especially as

mis-statements respecting it have appeared in a popular Encyclopædia. In the year 1838, his previously formed acquaintance with Dr. Alfred Day, homeopathic physician, "ripened into closest intimacy" (to quote his own words), and certain novel theories about harmony which Dr. Day had evolved and elucidated were then propounded to him. They were so opposed, however, to all that he had previously learnt, that he "combated" them, "point by point," but, as he confesses, every one of his own opposing arguments "fell under the convincing weight of Dr. Day's novel principles." The newly propounded principles took possession of his mind, and, from conviction of their truth, he began to teach them to his pupils. But the profession were soon up in arms against the innovation. A non-professional official of the Royal Academy one day found Macfarren using, with his class, a book other than that then authorised, and exclaimed, "Halloa! what is that book? We can't have any new-fangled notions here." Mischievous was made, a round-table conference was held, at which Cipriani Potter as Principal, Sterndale Bennett, and three others, discussed the new theories with Macfarren. Neither side knew when it was beaten: Englishmen do not. But Macfarren, though personally convinced that he was victorious, knew that those whom he considered his vanquished opponents out-numbered him; though, as he believed, they did not outwit him; and, with that tough independence which always characterised him, he resigned his professorship, rather than teach contrary to his convictions. This was about the year 1843. Within a very few years, however, better counsels prevailed; not the acceptance of Day's theory, but the wise persuasion that it was better to have a musician of unquestioned competence and power teaching that which he believed from his own out-thinking, than that any old traditions should be so stereotyped in an educational system or curriculum as to bar all free-thought, and alienate from the Institution one whose worth was so fully recognised. Macfarren resumed his professorial work in the Royal Academy at the instance of Cipriani Potter, his own old teacher, who said to him, "Come back, and teach anything you please." This, substantially, and I believe literally, is the history of the case, details of which have, at different times, been told me by Cipriani Potter, my teacher, as well as Macfarren's and Bennett's, and by Macfarren himself. In the year 1860 he published his "Rudiments of Harmony," in which the Day theory, with some modifications, was set forth, in somewhat more practical fashion than in Day's own book. I shall have to recur to this theoretical matter later on.

I again recur to his earliest years. In the year 1834, Macfarren's Symphony in F minor was produced by that highly useful body, long defunct, the Society of British Musicians. An arrangement of this Symphony as a Pianoforte Duet was published.

In 1836, Drury Lane Theatre was under the management of Alfred Bunn, the musical arrangements being under the direction of Tom Cooke. A piece by Planché, entitled *Cherry Chase*, was to be produced on Easter Monday. Music was required in it; and Tom Cooke, the responsible conductor, composer, and arranger for the theatre, asked Macfarren, only the previous week, to write some, adding that, if he would write an Overture as well as incidental music, his name should appear in the bill. Time was very short, but, desirous of publicity, Macfarren undertook the task, and wrote a Hunting Chorus, and a Chorus of Nuns: perhaps some other vocal music.

(To be continued.)

SCHUBERT'S REMAINS.

As a necessary sequel to the exhumation and removal from the Währing Cemetery to the Central Cemetery at Vienna of Beethoven's remains, which took place last May, the remains of Franz Schubert were on Saturday last taken from their quiet resting-place, to be re-interred in a more pompous tomb. That the ceremony, which was, perhaps, an inevitable if regrettable proceeding, should not be the occasion of such shameful scenes as occurred in the case of Beethoven, as few persons as possible were allowed to attend. A few of the surviving relatives of the dead composer, the "Manner-gesang-verein" of Vienna, a few musicians, and a few journalists and scientists were the only witnesses of the ceremony. The tombstone was removed, and a vault eight or nine feet in depth was disclosed, at the bottom of which lay a rusty metal coffin, which was raised and carried to the Mortuary Chapel. On opening it, it was

found that the skeleton had fallen into pieces, though the skull was better preserved than was that of Beethoven. These remains, after some measurements of the skull had been taken by Professor Toldt, were placed in the new sarcophagus and left in the mortuary for the night.

At eight o'clock on Sunday morning the first funeral service was held, at which Father Andreas Schubert, the composer's brother, officiated, and the Währing Liedertafel sang an anthem. Loaded with wreaths, the coffin was carried to the hearse, which was preceded by a number of outriders in old Spanish costume, and followed by a mute, who bore on a crimson cushion a symbolic golden lyre. The procession was met at the Votive Church by the members of thirty-eight musical societies, who, when a halt was made at the Schiller-Platz, sang the dead master's own "Die Nacht." The journey was then continued to the Central Cemetery, where a short service was conducted by Bishop Angerer, after which the coffin was deposited in a vault very near to that in which Beethoven is at last permitted to rest—a rest in which Schubert, the weary, toil-worn Schubert, may now have his portion for ever.

Correspondence.

NEW EDITIONS OF CLASSICAL WORKS.

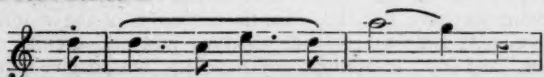
TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—New editions of Mozart's and Schumann's Symphonies, edited, I believe, by Herr Brahms and Madame Schumann, have recently been issued by Messrs. Breitkopf and Härtel, of Leipzig. I have not yet had an opportunity of critically examining them, but think it worth while to call attention to one or two important (?) emendations which have been brought to my notice.

I. The passage in Mozart's so-called "Jupiter" Symphony (bars 6—8), which all our lives we have been accustomed to hear played thus :—



—has been altered to :—



—an emendation which Mr. August Manns has already adopted in performance at the Crystal Palace.

II. In the following passage from Schumann's Symphony in D minor, No. 4, which, omitting second violin and viola parts, stands thus in the original edition of the score :—

Flute, Clar. & Bassoon, *8va.*



—the C natural in the bass of the third bar has been altered to C sharp—an emendation which was adopted by Dr. Richter at one of his last summer's concerts.

In putting forward the alterations quoted above, the editors seem to have been influenced by a desire to maintain a strict uniformity between parallel passages, and to have overlooked the fact that, on the *variatio delectat* principle, it has generally been the wont of the best composers to aim at variety rather than at uniformity. Unless, therefore, some better and more authoritative reason is forthcoming, should not conductors hesitate before adopting these proposed emendations in performance?

Hoping that some further light will be thrown upon these and other possible discrepancies between the old and new editions of these works,

I am yours truly,

C. A. B.

Sydenham, September 24, 1888.

STUDENTS AS TEACHERS.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—With regard to "L's" letter in your issue of September 22, I know nothing of the regulations at the R.A.M. or the G.S.M., but I can assure you and your readers that your correspondent knows little if anything about those of the R.C.M. I am a scholar at the latter, and I *know* that no pupil is allowed to give lessons without the consent of the Director (Sir George Grove), which consent is not granted unless the pupil is competent to teach.

I may state that the Director requires the pupils to charge a fee which would probably fully satisfy even "L," and which is certainly much higher than that charged by many "thoroughly competent musicians," if I may judge by the numerous circulars which have been sent to my house, some coming from those who pass as "professionals."

As regards the "inexperienced and often conceited young persons," everyone must have a beginning; and it is to be hoped that they—the pupil-teachers—will be able to implant in their pupils a greater love for *true* music, and teach them how to perform it with greater success than has been the almost universal case up to the present outside the R.C.M., and no doubt the other two institutions.

—Yours faithfully,

SCHOLAR.

"LETTERS UPON THE POETRY AND MUSIC OF THE ITALIAN OPERA."*

LETTER VII. *continued.*

But to return to the subject; your Lordship will perceive, that between those most violent expressions, and those that are least so, which this class comprehends, there must be an almost infinite variety, in respect both of kind and degree. I shall, therefore, content myself with giving your Lordship examples of the principal divisions only, and shall begin by that kind which I mentioned before as taking up expression, where the *aria di mezzo carattere* leaves it, and as being of this nature, that it might even be sometimes difficult to decide which of these classes it belonged to.

Del sen gli ardori
Nessun mi vanti :
Non soffro amori ;
Non voglio amanti ;
Troppa miè cara
La libertà.

Let no one boast to me the ardours of his bosom : I suffer not loves ; I am adverse to lovers ; my liberty is too dear to me.

Se fosse ognuno
Così sincero,
Meno importuno
Sarebbe il vero
Saria pui rara
L' infedeltà.

If every one were as sincere, truth would be less offensive, and infidelity more rare.

If the words of this air were put in the mouth of a gay young girl, thus carefully signifying her insensibility to love and her desire of liberty, it might with propriety be so composed as to rank with the *Airs di mezzo carattere*, and well expressed by that pleasing, though unimpassioned, cantileno, which is characteristic of that class. But if, on the other hand, we suppose them spoken with a degree of earnestness to an importunate lover, in order to get rid of him, it must, in that case, certainly be so composed as to belong to the first division of the *aria parlante*.

In the following example no such uncertainty can take place, the degree of passion, or of interest, at least, expressed by it, referring it plainly to this last class : Achilles speaks it, about to leave Deidamia :

Disse che si consoli,
Disse che m' ami e disse,
Che parti fido Achille
Che fido tornerà.

* "By the late Mr. John Brown, painter. Edinburgh, 1789."

Tell her to be comforted; tell her to love me; and tell her, that Achilles left her faithful, that faithful he will return.

Che a suoi bei occhi soli
Fia che 'l mio cor si stempere
Che l' idol mio fu sempre
Che l' idol mio sarà.

That her charms alone shall have the sovereignty of my heart; that she ever was, that she ever shall, be my only love.

In order to be as explicit as possible, I shall give your Lordship two other examples from the same piece, which, with regard to the expression, seem nearly equal in degree, though widely different in kind. Deidamia, reproaching Achilles for want of affection, says:

No, ingrato, amor non senti;
O se pur senti amore,
Perder non vuoi del cor
Per me la pace.

No, ungrateful! thou feelest not love; or if, indeed, thou feelest it, thou art not willing, for my sake, to lose the peace of thy bosom.

Amai; se te 'l rammenti,
E puoi senza penar,
Amare e disamar
Quando ti piace.

Perhaps thou lovest; but remember, thou can'st not love, and, without pain, cease to love at pleasure.

The other is put in the mouth of Achilles, on his suspicion of being deprived of his mistress by a rival:

Il volarmi il mio tesoro!
Ah dov' è quest' alma ardita?
A da togliermi la vita
Che vuol tog' iermi il mio ben.

Rob me of my treasure! Ah, where is this presumptuous soul? He must first take my life who would rob me of my love.

M' avvilisce in queste spoglie
Il poter di due pupille;
Ma io so ch' io sono Achille,
Ma mi sento Achille in sen.

The power of two bright eyes disgraces me in these weeds; but I know—I feel, that I am Achilles.

Though the general acceleration of speech common to each of these *Airs*, and which, therefore, brings them under the same class, be, perhaps, nearly equal in both, yet the skilful composer will nicely discriminate, not only between the warlike audacity of Achilles, and the feminine softness of Deidamia, but also between the expression of disappointed affection in the former, and of jealous resentment in the latter.

I beg leave to offer the two following examples also, as approaching, in degree, to the foregoing, though very different in kind; the first partaking somewhat of the tenderness which is characteristic of the *cantabile*; the second of the dignity which belongs to the *portamento*.

Parto, non ti sdegnar,
Si madre mia da te;
Gli affetti a moderar
Quest' alma impara.

A DIFFICULT CASE.

There is a certain learned judge who sits in one of the London High Courts of Justice, who says that patent medicines, or what he is pleased to term them, "quack medicines," should never be used except on the advice of a medical man. The judge may be correct as to the large majority of patent medicines, but there are exceptions to this rule. If our readers will carefully follow the history of the case below, we feel quite sure that they will agree with us. The case in question is that of the son of Mr. Thomas Buzzard, of Belton, Uppingham, Rutland, who, in January, 1881, was attacked with rheumatism in the feet, which rapidly extended over the entire body. The family doctor was called in, who diagnosed the case "rheumatic fever," and attended the patient until October, 1882, when he gave the case up as beyond his skill, ordering him to be sent to the Leicester Infirmary, where, at the end of two weeks, he was discharged as incurable. From here he was brought home completely crippled, and very badly deformed, his feet being drawn up to his hips and seemingly firmly fixed. He was perfectly helpless and suffered most intense pain. As a last resource he was placed under the care of a celebrated physician in Leicester, where he remained a long time, but continued to grow worse. Having now been a helpless cripple for over three years, and his case being pronounced incurable by some of the most celebrated medical men in the Midland counties, his parents were persuaded by Mrs. Mary Anne Halls, who lives at Uppingham, to use St. Jacob's Oil; Mrs. Halls relating to them her own case of having been a cripple for years, and being permanently cured by the use of the Oil. A few bottles were purchased, with the result that, after applying the contents, the son was able to get about on crutches. Continuing the use of the Oil, he became perfectly cured, and Mr. Buzzard, writing to the proprietors of St. Jacob's Oil, 45, Farringdon Road, London, under date of March 16, 1888, says that his son now often walks eight miles in a single day, that he is perfectly cured. The case is regarded by himself and wife, as well as neighbours, as a most miraculous cure. From the foregoing it is clearly shown that the preparation in question, although under the ban of a patent medicine,

possesses wonderful curative properties, and it being an outward application can do no one any harm. While the learned judge may advise us "not to use patent medicines unless prescribed by a member of the medical profession," there are cases, as the facts above clearly show, where St. Jacob's Oil has accomplished in a very short period, that which the most eminent medical men have vainly tried to accomplish for three years, and then signally failed.

PROVINCIAL.

GLASGOW, September 25.

The preliminary prospectus of the Glasgow Choral Union for this season has been published. It is intended to give eleven Subscription concerts—3 choral, seven orchestral, and one chamber. The choral works will include Mr. Hamish MacCunn's new cantata, "The Lay of the Last Minstrel" (written specially for the Glasgow Choral Union), Handel's "Messiah," Sir A. Sullivan's "The Golden Legend," and Mendelssohn's "Walpurgis Night." Among the artists engaged are Mesdames Nordica, Clara Samuelli, Gambogi, and Marion Mackenzie; Messrs. Barton McGuckin, And. Black, George Henschel, Dr. Joseph Joachim, Signor A. Piatti, and Madlle. Janotha, Madame Helen Hopekirk and Miss Fanny Davies. Conductors, Mr. Jos. Bradley and Mr. August Manns.

Mr. H. Cecil Beryl having obtained a lease of the "Grand," has arranged with Mr. Augustus Harris, of Drury Lane fame, to give a season of Italian Opera commencing Monday, October 8. The operas announced are "Don Giovanni," "Faust," "La Traviata," "Le Nozze di Figaro," "Carmen," and "Il Flauto Magico." It is also intended to give a Grand Morning Concert on Saturday, October 13, at St. Andrew's Hall. Among the many artists engaged are—Mesdames Ella Russell, M. Macintyre, K. Rolla, Trebelli, and Bauermeister, Signori Ravelli, Rinaldini, Runcio, D'Andrade, De Anna, Foli, Miranda, and Ciampi. Conductor and musical director, Signor Arditì. It is intended that each opera shall be as well staged as those given at Covent Garden during the past season.

BIRMINGHAM, Sept. 24.

Another festival has been added to the list of important musical events in this country, and on Thursday, October 11, 1888, the North Staffordshire Musical Festival will be inaugurated at the Town Hall, Hanley, in the very heart of the famous potteries, for the benefit of the various charities in the locality of Hanley and Burslem. The committee have decided, since the festival is of the nature of an experiment, only to give one morning and one evening performance, and not to attempt any novelties, but to give a well-known and popular oratorio in the morning. "The Elijah" has been decided upon, and in the evening a miscellaneous concert will be given. The Marquis of Stafford has accepted the position of president. Our gifted townsman, Dr. Heap, has been appointed conductor, and will have for his leader Mr. J. T. Carrodus. The principals include Madame Valleria, Mrs. Hutchinson, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Henschel. Mr. W. Sherratt is the organist, and Mr. F. Mountford the chorus master. The band and chorus will number three hundred and sixty. Among the principal items in the miscellaneous concert I may mention a concert overture (first time of performance) by Algernon Ashton, Liszt's "Ungarische Rhapsodie, No. 1, in F, and Wagner's march from "Tannhäuser" for chorus and orchestra. In securing the services of Dr. Swinnerton Heap the committee have made a wise choice. Already, as conductor of the Wolverhampton festival, Dr. Heap has won golden opinions, and we may anticipate undoubted success for this new festival venture.

Our musical season was inaugurated on Saturday by the Midland Musical Society's Artisans' Subscription Concert, when the Town Hall was crowded to its extreme limit. The prices for admission are only 3d. and 6d., and the concerts are principally supported by the working classes. The Society itself is an amateur body, and the hon. Conductor, Mr. Stevenson, is an enthusiastic and indefatigable amateur who devotes all his spare time to the training of his chorus, of which he is the very life and soul. Gaul's favourite "Holy City" and Anderton's "John Gilpin" were given with full band, chorus, and organ, with the following principals: soprano, Miss Florence Howle; contralto, Madame Oscar Pollack; tenor, Mr. H. Britton; bass, Mr. R. H. Nicholls; organist, Mr. W. G. Halisley. The choruses were remarkably good, the voices appeared fresh and well balanced, and taken all in all, Saturday's performance was by far the best the Society have yet given. The principals are all local artistes, competent singers,

and were well received. M. Gaul, who was present, received quite an ovation at the close of his work. Madame Oscar Pollack created an agreeable impression by her thoroughly artistic rendering of the contralto parts, and Miss Howle who has a pleasant light soprano sang with taste and understanding. Mr. Britton, the tenor, and Mr. Nicholls, the bass, did ample justice to the music, and shared in the applause of the evening. The judicious organ accompaniments of Mr. Halisley must not be omitted. The Birmingham Festival Choral Society's first concert of the 29th concert series will take place at the Town Hall on Thursday, October 18, when Gounod's "Redemption" will be given with the following principals: Madame Dotti, Miss Morley, Mr. Henry Piercy, Mr. Brereton, and Mr. Grice. Organist, Mr. C. W. Perkins, and conductor, Mr. Stockley, as usual.

Concerts.

COVENT GARDEN PROMENADE CONCERTS.

The chief instrumental items on Wednesday were Goetz's delicious Symphony in F; the Allegro from Beethoven's violin concerto, the solo in which was played by Mr. Carrodus; the Overture to "Oberon"; and Miss Dora Bright's Concerto in A, for pianoforte, which we had occasion to praise so warmly when it was heard a couple of months ago at the Royal Academy Concert in St. James' Hall. The gifted young

lady, an admirable pianist, was her own interpreter, but the recall with which she was honoured was less enthusiastic than one could have wished. We must not, however, expect an English audience to encourage English Art. Besides, ladies have no business to compose! or indeed to do anything intellectual. Miss Bright was probably recalled for her excellent performance rather than on account of her remarkable talent as a composer. The intelligent public reserved its enthusiasm for Madame Scalchi, Miss Alice Whitacre, Messrs. Carrodus and Edward Lloyd. These being accepted favourites it was safe—nay, the right thing—to applaud them and applauded they were accordingly, till the rafters rang again. They deserved to be, of course—but then, so did Miss Dora Bright. The Symphony was by no means badly played, though much of its delicate beauty was necessarily obscured by the conditions under which it was heard. Absolute silence is necessary to full enjoyment of such a work; and at the Promenade Concerts absolute silence is out of the question during the performance of a symphony. Yet it is not the "form" of such works which repels, for a concerto is followed with close attention. The explanation is to be sought in the absence of the personal element. The majority are more interested in the performers than in the works themselves. We are convinced that if but one of the orchestra—say the drummer—were placed in front, and described as a soloist, the symphony would soon become a highly popular feature.

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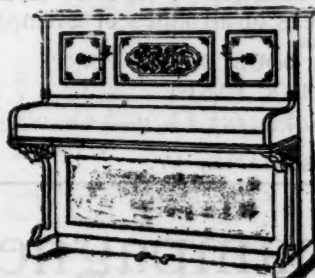
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